

# PATTI THE MATCHLESS HAD WONDERFUL CAREER AS SINGER

Name of Patti Will Live Long in Musical History—Her High Rank Due to Unique Combination of Voice, Technique and Taste

By W. J. HENDERSON.

THE younger generations of opera-goers will probably smile at the grave faces of their fathers and grandfathers who say in hushed accents, "So Patti is dead." The children little realize what the passing of a Patti means to the fathers. If the morning prints suddenly announced the last hour of Geraldine Farrar, they would perceive a distinct personal relation and a ground for genuine sorrow. But Patti is to them nothing but a name enshrined in ancient history.

Without doubt most young enthusiasts find themselves secretly convinced that this much praised Patti was not quite as good a singer as their own adored Galli-Curci. Nor will they be moved by the testimony of those who have heard both. Others who remember Melba in her prime will be equally certain that she was greater than Patti, while still others will say: "They may talk as they please about the Divine Adeline, but I am sure she was never as fine as Sembrich."

All of which is as old as art and even older. It is as old as humanity. When Albert Niemann declared it to be his belief that Patti was the greatest singer that ever lived he was doing just what these others do. That which was present before him obscured all else. He had heard Patti. He never heard Agujari or Catalani.

He had only read about them. Yet when a singer passes away it is natural that even the younger opera-lovers should say in the classic speech of their time, "Was she so very wonderful?" And then the prosy old historian is forced to ask, "What do you understand by wonderful?"

"Wonderful" is a correct word.

Perhaps after all it is the correct word, for let it once be accepted that a singer is a supreme exponent of florid music and all that the world asks of her is that she astonish it. Patti's "Home, Sweet Home," was very pretty and so was her "Swanee Ribbons," but as a matter of fact Christine Nilsson sang both with far more tenderness, while in the voice of Etelka Gerster there was a note of feeling which excelled Patti's in some of her best roles, such as Violetta, *Imma* and *Lucia*. On the other hand *Imma* and *Lucia* could perform feats of agility which Patti would never have ventured to attempt. Why was Patti ranked so high, then? Because of her unique combination of voice, technique and taste.

Of course Patti was a coloratura singer because she could sing coloratura roles such as *Rosina*, *Lucia* and *Semiramide*, incomparably. Her *Martha* was bewitching. But she shone with equal splendor in the role of *Violetta* in "La Traviata," a role commonly classed as coloratura, whereas it comes to be such after its first scene. Yet there lies the pit into which many an aspiring young singer has heavily, indeed fatally, fallen.

But the role has its charm for singers. Christine Nilsson selected it for her Parisian debut, yet she is remembered better as *Mignon* and even *Ella*. Lillian Nordica began with it and never abandoned it even after she had become a *Brunnhilde* and *Isolde*. Lilli Lehmann took it to heart early in her career. In the summer of 1907 the writer called on the great singer at her home just outside of Berlin. He inquired whether she would sing it again, and she replied: "But first I must let an engagement of three nights in Berlin."

"And what will you sing?"

A beautiful answer, yet somewhat rough smile broke across her noble face as she said in half-whispered accents: "Violetta."

Praise for Scotti and Farrar.

Still later at Salzburg she sang Donna Anna according to Mr. Scotti and Miss Farrar, who were in the cast, as no other living woman could. But to return to Violetta. The vocal tests of the role are "Ah, fors e' lui" and "Sempre libera," which are the component parts of the brilliant finale of the first act, "Dite alla Giovine" in act two, the finale of the ballroom scene, and in the last scene "Addio del passato" and the duet "Parigi, O cara." Of these only "Sempre libera" demands mastery of coloratura. The others are essentially lyric and ask for a perfect cantilena and the ability to express a tender if not profound pathos. That the pathos became heart moving when Sembrich sang the role was due to the supreme mastery of the artist and to the peculiar qualities of that voice which could so thrill in Schumann's cycle, "Woman's Life and Love."

Patti's name will stand on the pages of musical history as that of a singer in whom luscious beauty of voice, admirable facility in florid music and exquisite, ravishing beauty of new cantilena were happily united. Without this union she would not have been the matchless Patti. Who remembers the mere vocal acrobats? The world has its madness about them while they last, but only the truly great singers earn the somewhat doubtful immortality of history. They have gone exceeding daff over Mme. Tetrazzini, and yet Bernardino Hamaekers, one of the wonders of Paris opera from 1857 to 1870, surpassed her in some of her own specialties.

It is recorded by historians that Bernardino sang a trill in "Carmen" beating one minute by the watch. But Bernardino had attractions beyond her trill. Dukes bought her diamonds and nobles built her palaces. She was very popular.

About the time she was retiring Emma Calvé made her debut at the Grand Opera as *Marguerite* and she was the best exponent of that role the present writer ever heard. Also she sang *Opheleia* in Ambrose Thomas's "Hamlet," with a mad scene of dazzling brilliancy. Yet she is best remembered as *Carmen* and *Santuzza*.

Patti's fame will rest largely on the technical perfection of her singing. There have been very many famous coloratura sopranos beginning with Vittoria Archeli, the *Euridice* in Peri's opera of that name, in 1600. There were also Francesca Caccini, Leonora Baroni, the Lullig, and later Cuzzoni and Faustina. But we have fewer accurate accounts of their vocal feats, their cantilenas, their cadenzas and their shortcomings. By a process of careful comparison we are forced to believe that Patti possessed most of their merits and almost none of their faults.

In an article in *Munsey's Magazine*



MAGDELEINE BRARD, PIANIST, AEOLIAN HALL, SATURDAY EVENING.

## CONCERTS OF THE WEEK.

**SUNDAY**—Cyrena Van Gordon, vocal recital, Aeolian Hall, 3 P. M. Popular concert, Hippodrome, 3 P. M. Vatican Choirs, Hippodrome, 8:30 P. M.

**MONDAY**—Stella Genova, song recital, Aeolian Hall, 8:15 P. M.

**TUESDAY**—Bernard Olshansky, song recital, Aeolian Hall, 8:15 P. M.

**WEDNESDAY**—New Symphony Orchestra, Carnegie Hall, 8:30 P. M.

**THURSDAY**—Richard Buhlig, pianist, Aeolian Hall, 8:15 P. M.

**FRIDAY**—Max Rosen, violinist, Carnegie Hall, 3 P. M. Samuel Gardner, violinist, Aeolian Hall, 3:15 P. M. Magdeleine Brard, pianist, Aeolian Hall, 8:15 P. M.

will sing Italian, Russian, Rumanian, French and English songs in the original. "Mignonette" by Marie Bachmann, dedicated to Mr. Olshansky; Glimbon's "Elegy for the Dead Soldiers of All Nations"; Wagner's "For One Sweet Hour" and Agide Jacobini's "The Kiss" will all be sung for the first time on any programme.

Samuel Gardner's first recital of the season will take place at Aeolian Hall next Saturday afternoon at 3:15 o'clock. Mr. Gardner will include in his programme two of his own compositions. He will feature the Bruch D minor concerto also.

It is true that lack of perfect examples has permitted a depreciation in public taste and that much very bad singing is now mistaken for art; but let half a dozen real singers appear above the horizon and all this will quickly be changed. It is no new incident in comedy that the valet mistaken for the nobleman till the real lord appears upon the scene.

Doubtless some of the younger readers of this department of *The Sun* may be interested in the story of Patti in a detailed comparison of Mme. Patti with the reigning "queens of song." The writer can discern no great profit in such a comparison. If, for instance, he assures these readers that their adored Galli-Curci is not worthy to be compared with Patti, they must at once dismiss him as an old fool who has lost the zest of life. Then might arise even some adorners of Mme. Bartolotti to present her claims, and to them the writer would be forced to bring the still greater shock of his conviction that the Catalan is a better singer than the Spaniard.

No, the method of criticism by comparison, even at its best, is unsatisfactory. All one can do is to paraphrase Kipling and declare that Patti was Patti and when you have said that you have come to the beginning of knowledge. It is more encouraging for us to contemplate the future and to cherish the hope that the ardent pursuit of high vocal ideals may once more become general. No one seems to hear a violin badly played with a touch of quality or to see a scratchy bow, false intonation and a slovenly style, even though it be true (which is disputable) that the violin is the most expressive instrument. Yet people go to the opera and listen to the natural voices and applaud rapturously. The cure for this is in the power of the singers. Let them sing, if not as well as Patti, as near to it as they can.

The season of the Society of American Singers will open at the Park Theatre on Monday evening, October 13. The opera will be Suppe's "Boccaccio," with Cora Tracy in the title role.

The first and only appearance of the Metropolitan Opera House Quartet.

**WOLFSON MUSICAL BUREAU** announces VIOLIN RECITAL.

**CARNEGIE HALL** SAT. Oct. 25 2:30 **HEIFETZ**

**CARNEGIE HALL** SAT. Nov. 2 3 **WERRENATH**

**CARNEGIE HALL** SUN. Nov. 9 3 **SOPHIE BRASLAU**

**CARNEGIE HALL** SAT. Nov. 22 2:30 **HOFMAN**

**AEOLIAN HALL** MONDAY EVES. DEC. 8-FEB. 9-MAR. 8 **ELSHUCO TRIO**

**AEOLIAN HALL** MONDAY EVES. DEC. 8-FEB. 9-MAR. 8 **WILLIAM WILLEKE, Cello; RUFER JOHNSON, Piano**

**AMERICAN CONCERT COURSE**

Manhattan Opera House FIVE SUN. AFTS. 2:30

Nov. 9th Florence Kinkle, Retinal Werrenath, Edward Morris

Nov. 23d Marcia Van Dresser, Rafael Diaz, Eddy Brown

Dec. 7th Mabel Garrison, Emilio De Gogorza, Bonasus

Jan. 25th Marie Alcock, Amario Farrar, John Powell

Subscription tickets for series of five concerts: Boxes, seating six (First Tier), \$150.00; Boxes seating six (2d and 3d tiers), \$100.00; Parquet, \$15. Dress Circle (1st Section), \$12.50; Dress Circle (2d Section), \$7.50; Balcony, \$5.00. Tickets for single concerts: \$2.00 to \$5.00. Make checks payable to GRETCHEN P. DICK, 116 W. 34th St., New York City. In registered kindred with War Tax.

**AEOLIAN HALL** SAT. OCT. 11 8:45 **BRARD**

**AEOLIAN HALL** SAT. OCT. 11 8:45 **RACHMANINOFF**

**AEOLIAN HALL** SAT. OCT. 11 8:45 **KREISLER**



SAMUEL GARDNER, VIOLINIST, AEOLIAN HALL, SATURDAY AFTERNOON, OCTOBER 11 A.

will take place on Sunday evening, October 12, in the New York Hippodrome. The four singers who make up the quartet are Frances Alda, soprano; Giuseppe De Luca, barytone; Carolina Lazzari, contralto, and Charles Hackett, tenor.

The "American Concert Course" is announced as "American propaganda." The artists engaged for it are all Americans, and they will demonstrate that it is unnecessary to go abroad in search of talent. The list thus far given out is as follows: Mary Garden, Louise Homer, Geraldine Farrar, Emma Eames, Olive Fremstad, Rosa Ponselle, Carolina Lazzari, May Peterson, Anna Case, Maud Powell, Florence Macbeth, Olga Samaroff, Mary Jordan, Dorothy Jordan, Vera Curtis, Hulda Lashanska, Cecil Arden, Lucy Gates, Christine Miller, Nevada Van Der Veer, Marcella Craft, Clarence Whitehill, Herbert Witherspoon, David Bispham, George Harris, Jr., Greville Harbord, Charles Hackett, Arthur Hackett, Paul Althouse, Thomas Chalmers, Arthur Middleton, Reed Miller, Oliver Denton, Sascha Jacobson, Max Rosen, Lila Robeson, Kathleen Howard Namara, Olive Kline, Marie Tiffany, Helen Stanley, Margaret Romaine and Henri Scott.

Magdeleine Brard, the youthful French pianist who was heard last season, will give a recital in Aeolian Hall on Saturday evening.

Estelle Carey, a soprano, will make her New York debut in the Strand Theatre on Sunday, when she will sing "The Call of the Maytime" (Brahms). Carlo Perrelli, the barytone, late of the La Scala Opera House, will sing an aria from "Chimes of Normandy" and a Neapolitan street song. Ralph H. Brigham and Herbert Sisson will alternate in playing solos on the pipe organ. The symphony orchestra will play excerpts from "Sweetheart" (Victor Herbert). Carl Edwards and Francis W. Sutherland will conduct.

Jascha Heifetz will make his first appearance of the season with a violin recital in Carnegie Hall on Saturday afternoon, October 25.

Reinold Werrenath will open his New York season with a song recital in Carnegie Hall on Sunday afternoon, November 2.

Sophie Braslau will open her concert season with a song recital in Carnegie Hall on Sunday afternoon, November 9. Prior to that date she will

selections from "Faust," "Aida," "Rigoletto," "Tales of Hoffman and others."

**OPERAS NIGHT** HIPPODROME, SUNDAY EVE., OCT. 12

**DELUCA LAZZARI HACKETT A L D A**

**SELECTIONS FROM "FAUST," "AIDA," "RIGOLETTO," "TALES OF HOFFMAN AND OTHERS."**

**Tickets 75c to \$2, at HIPPODROME TO-MORROW**

**HIPPODROME** To-Day at 3 o'clock

**GABRILOWITSCH BAKLANOFF PILZER WOOLFF KANDERS**

**SEATs NOW AT BOX OFFICE**

**Metropolitan Opera House** SUNDAY AFT., OCT. 12, 3 P. M.

**GALLI-CURCI** Benefit Concert Tended by Mme.

**AEOLIAN HALL, SAT. AFT., OCT. 11, 8:15**

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of which he has written the words. They are: "The Doctin Blanket," by Cadman; "I," by Mrs. H. H. A. Beach; "The Speak," by Frederick Vanderpool, and "To You I Send My Heart," by Geoffrey O'Hara.

Serge Rachmaninoff, the famous Russian musician, will be heard for the first time this season in New York in Carnegie Hall Sunday afternoon, October 12. He will give a concert of music for the piano.

The Boston Symphony Orchestra is preparing for one of the busiest seasons in its history. Of the 110 concerts scheduled, ten will be given in Carnegie Hall, as usual, on Thursday evenings and Saturday afternoons, November 6-8, December 4-6, January 5-10, February 5-7, March 12-20. Pierre Monteux, the new conductor, is sparing no pains to make the season exceptional. In France during the last summer he collected a large number of new scores, French, Italian and Russian, from which, with his reputation for making known new music of genius, much may be expected. He also has in mind several American works of worth. He does not intend in any way to slight the classics, nor will he bar Wagner or any great music which the American public desires. Rehearsals are under way in Boston for the initial concerts there on October 10 and 11.

Louis Graveure, the barytone, will open his concert season with a New York recital in Aeolian Hall Saturday evening, October 18. Mr. Graveure will present again an entirely new and interesting programme, including songs arranged by Korhay and by John P. Powell, Chausson, Frank, Chavagnat and a group by Dirk Fock, the Dutch composer; also a new song by Bryceson Trehanne. Mr. Trehanne will assist again with his sympathetic accompaniments.

The Orpheus Singing Society of Buffalo will celebrate the golden anniversary of its organization with a three day festival, beginning Sunday, October 5.

Continued on Following Page.

**THE BILTMORE** Friday Morning Musicales

Nov. 7-21, Dec. 5-19, Jan. 2-22, Feb. 6-28, Mar. 13-27, Apr. 10-24, May 18-31, June 11-25, July 9-23, Aug. 6-20, Sept. 3-17, Oct. 1-15, Nov. 12-26, Dec. 10-24, Jan. 14-28, Feb. 11-25, Mar. 18-31, Apr. 15-29, May 13-27, June 10-24, July 7-21, Aug. 4-18, Sept. 1-15, Oct. 8-22, Nov. 5-19, Dec. 2-16, Jan. 9-23, Feb. 6-20, Mar. 13-27, Apr. 10-24, May 18-31, June 11-25, July 9-23, Aug. 6-20, Sept. 3-17, Oct. 1-15, Nov. 12-26, Dec. 10-24, Jan. 14-28, Feb. 11-25, Mar. 18-31, Apr. 15-29, May 13-27, June 10-24, July 7-21, Aug. 4-18, Sept. 1-15, Oct. 8-22, Nov. 5-19, Dec. 2-16, Jan. 9-23, Feb. 6-20, Mar. 13-27, Apr. 10-24, May 18-31, June 11-25, July 9-23, Aug. 6-20, Sept. 3-17, Oct. 1-15, Nov. 12-26, Dec. 10-24, Jan. 14-28, Feb. 11-25, Mar. 18-31, Apr. 15-29, May 13-27, June 10-24, July 7-21, Aug. 4-18, Sept. 1-15, Oct. 8-22, Nov. 5-19, Dec. 2-16, Jan. 9-23, Feb. 6-20, Mar. 13-27, Apr. 10-24, May 18-31, June 11-25, July 9-23, Aug. 6-20, Sept. 3-17, Oct. 1-15, Nov. 12-26, Dec. 10-24, Jan. 14-28, 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